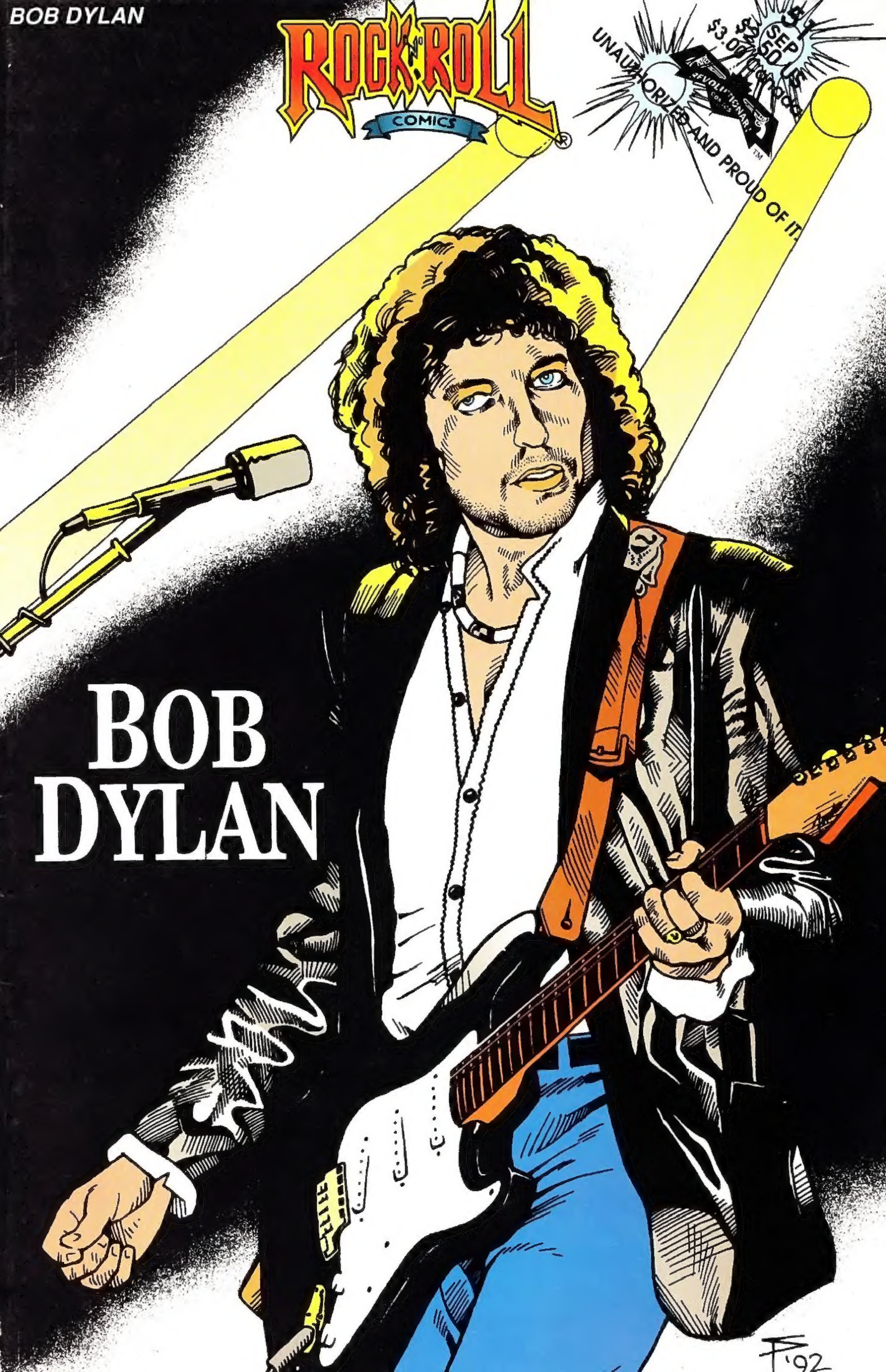
BOB DYLAN


ROCK 'N' ROLL COMICS
SEP
50
UNAUTHORIZED AND PROUD OF IT
BOB DYLAN

Of Mavericks and Men

by Todd Loren

William M. Gaines 1922 - 1992

It's really amazing just how much you learn by what is *not* written. You never really realize just how biased certain corporate-owned elements of the media really are, until they do a story on a subject which you know a lot about. I know a lot about William M. Gaines. The climax of his life came in 1954 when a Senate subcommittee investigation charged his company, EC Comics, with being directly responsible for juvenile delinquency in America. *Time* magazine did a full-page obituary on Gaines. *Time* magazine, a.k.a. Time Warner Inc., owned Gaines. Well, they owned his magazine, *Mad*, and since he and *Mad* were inseperable they pretty much owned him. So when he died, why did they choose to omit the details of them most important developments of his life? I think the answer to that questions is because Time Warner also owns DC Comics and maybe they didn't want the world to know that DC was one of several companies primarily responsible for seeing to it that Gaines lost his battle with censorship in 1954.

Gaines' father Max Gaines died in 1947, leaving his son his business, EC (Educational Comics). Some of his more popular titles were *Picture Stories from the Bible*, *Tiny Tot Comics* and *Animal Fables*. It should be noted that Max Gaines was an innovator in his own right. He was the first person to note the popularity of funnies in the newspapers and assemble them into a single publication. Called *Famous Funnies*, his creation is acknowledged as the first comicbook ever published.

You might say that Max Gaines invented the comicbook. When his son William reluctantly took over he changed the name from Educational Comics to Entertaining Comics and broke

(continued inside back cover)

by Jay Allen Sanford

As you may or may not be aware, Todd Loren, founder/editor/head writer and publisher of Revolutionary Comics, was found dead in his San Diego home on Thursday afternoon, June 18th. He'd been stabbed to death by person(s) unknown. At the present time, little is known for sure, though the police are following leads and it is likely that Todd's death is unrelated to any problems incurred as the publisher of a controversial line of comicbooks.

Work at Revolutionary will continue according to Todd's well laid-out plans, and according to schedule. Todd's longtime business partner (and father) Herb Shapiro will continue in his capacity as resident guiding light, and the company staff is banding around him to insure that the groundbreaking company Todd created on a dream and a shoestring continues its established momentum. Todd's death is doubly saddening when one considers that his Revolutionary line is just now enjoying its full flowering, recently winning massive newsstand distribution and positive coverage in the mainstream media, including *Entertainment Tonight*, MTV and numerous magazines and newspapers.

In his life and his business endeavors, Todd was maverick and daring, never afraid to thumb his nose at those who would condemn his work (often sight unseen). Revolutionary Comics, like any publisher, has had some misses as well as hits, and Todd's unwavering ideas, opinions and drive certainly earned him as much criticism as praise since he started the company in 1989. Such is the case with any true visionary. In a year all too riddled with the passing of pioneers in the comic field, the death

(see TODD inside back cover)

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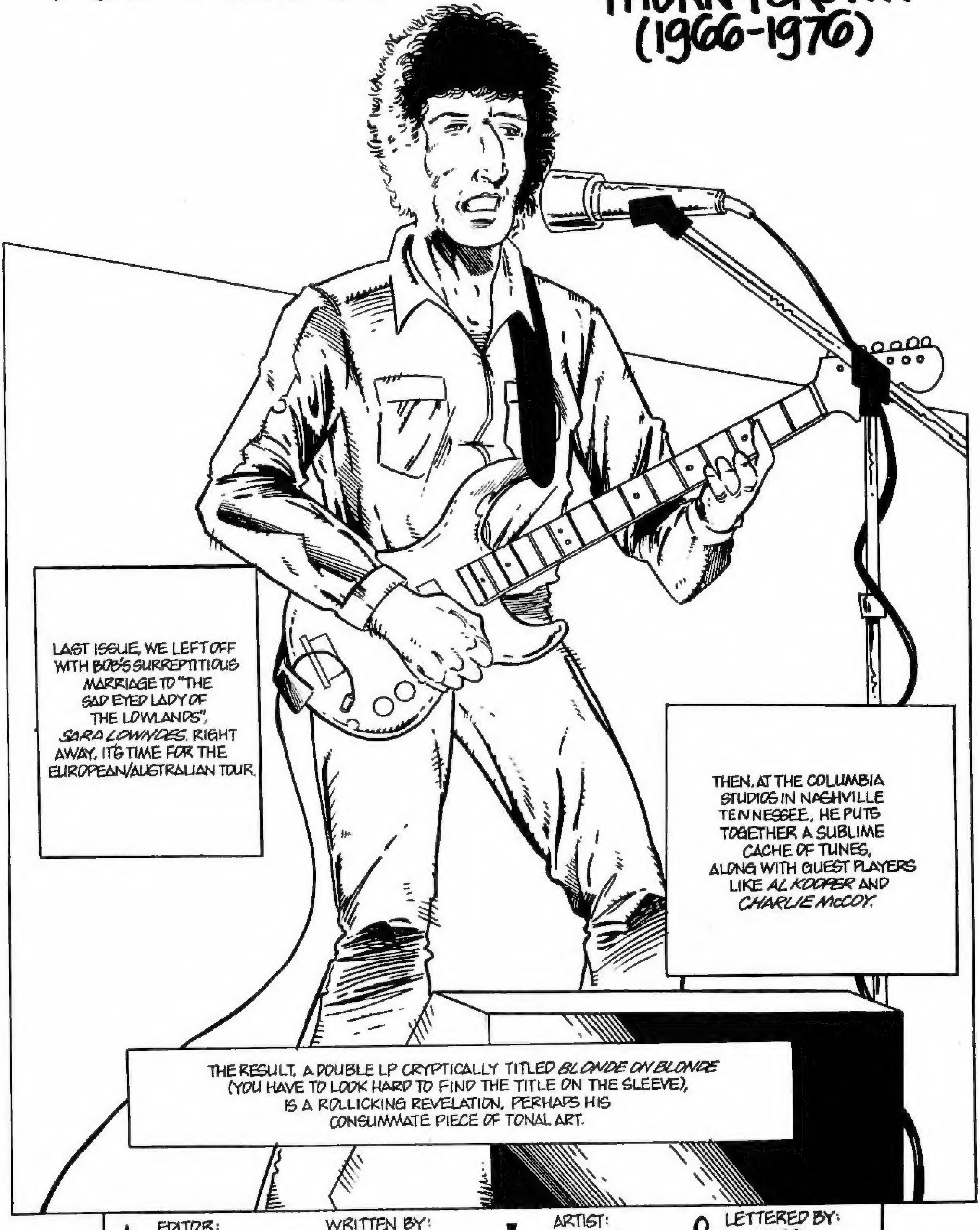
TODD LOREN PRESENTS

BOB DYLAN: Part 2 the jester's thorny crown (1966-1976)



★ EDITOR: TODD LOREN | WRITTEN BY: JAY ALLEN SANFORD | ARTIST: BLACKWELL | LETTERED BY: MABEL WONG

CHRONOLOGUE

1966, SPRING-SUMMER: BOB AND SARA DYLAN HAVE THEIR FIRST CHILD TOGETHER, *JESSE.*

MAY: "RAINY DAY WOMEN #12 & 35" IS AT #2 IN AMERICA (HIS SECOND MILLION-SELLER). MUCH OF THE EUROPEAN TOUR IS FILMED (INCLUDING A ROYAL ALBERT HALL APPEARANCE) WITH FOOTAGE LATER INCORPORATED INTO THE FILM *EAT THE DOCUMENT.*

CHRONOLOGUE

1966, SUMMER: THE "FOLK-ROCK" BOOM CONTINUES, WITH HITS FROM *DONOVAN, THE MAMAS AND PAPAS, THE BYRDS* AND *TIM HARDIN.*

400,000 YOUNG AMERICANS ARE FIGHTING OVERSEAS, AND PRESIDENT LBJ'S HEADSTRONG AGENDA DOES NOTHING TO ALLEVIATE THE GROWING PROBLEM.

STEVIE WONDER RECORDS "BLOWIN' IN THE WIND."

CHRONOLOGUE

1966, AUGUST: THE *BLONDE ON BLONDE* ALBUM HITS US #9/UK #3, A MILLION SELLER.

"I WANT YOU" IS A TOP TWENTY SINGLE HERE AND IN ENGLAND, WHILE "JUST LIKE A WOMAN" PEAKS AT US #33 IN OCTOBER (UNRELEASED IN THE UK, THOUGH *MANFRED MANN* TAKES THE SONG TO #10 THERE).

CHRONOLOGUE

LATE '66-EARLY '67: ABC REJECTS *EAT THE DOCUMENT* (COMPRISED OF EUROPEAN TOUR FOOTAGE) AS "UNPROFESSIONAL," THREATENING TO SUE FOR THE $100,000.00 PRODUCTION COST.

LATE SUMMER: AS DYLAN'S COLUMBIA CONTRACT RUNS OUT, A DEAL WITH MGM FALLS THROUGH WHEN THE LABEL FAILS TO COUNTERSIGN. MGM RECORDS WILL FOLD BEFORE LONG.

CHRONOLOGUE

1967: COLUMBIA PUTS OUT A DYLAN *GREATEST HITS* ALBUM (WITH "POSITIVELY FOURTH STREET", WHICH HAD ONLY BEEN AVAILABLE AS A '45).

JUNE-OCTOBER: DYLAN AND THE BAND ARE RECORDING JAM SESSIONS ON A TAPE RECORDER IN THE BASEMENT OF A WEST SAUGERTIES HOME OWNED BY RICK DANKO AND RICHARD MANUEL (AFFECTIONATELY CALLED *BIG PINK*).

CHRONOLOGUE

1967, OCTOBER: 35,000 ATTEND WAR PROTESTS IN WASHINGTON DC.

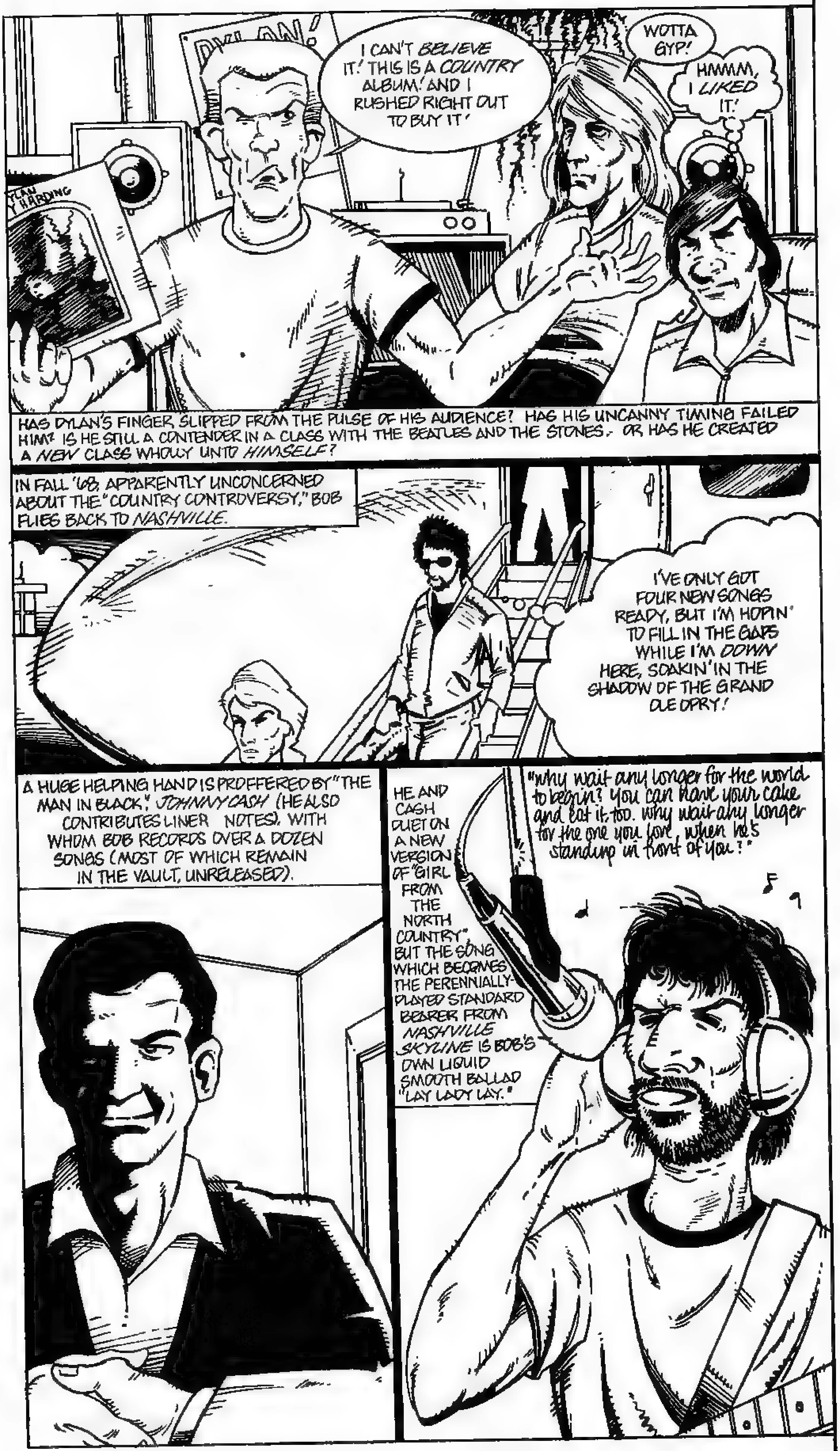
WINTER: SONGS COMPOSED BY DYLAN AND THE BAND AT BIG PINK ARE RECORDED BY MANFRED MANN ("THE MIGHTY QUINN"), PETER PAUL AND MARY ("TOO MUCH OF NOTHING") AND OTHERS.

CHRONOLOGUE

1967, OCTOBER: WOODY GUTHRIE DIES.

1968, SPRING: THE FILM *FESTIVAL* FEATURES DYLAN IN PERFORMANCE, ALONG WITH *ODETTA, HOWLIN' WOLF* AND OTHERS.

BOB'S FATHER, ABRAHAM, PASSES AWAY, AND THE DYLAN'S HAVE THEIR SECOND CHILD TOGETHER.



CHRONOLOGUE

1968, FEBRUARY: NIXON IS RUNNING FOR PRESIDENT, FOLLOWED SOON BY JFK'S YOUNGER BROTHER *BOBBY.*

MARCH: ***JOHN WESLEY HARDING*** IS #2 IN AMERICA, AND SPENDS TWO MONTHS IN THE TOP UK SLOT. THERE IS NO SUPPORT TOUR.

APRIL: ***MARTIN LUTHER KING JR.*** IS ASSASSINATED.

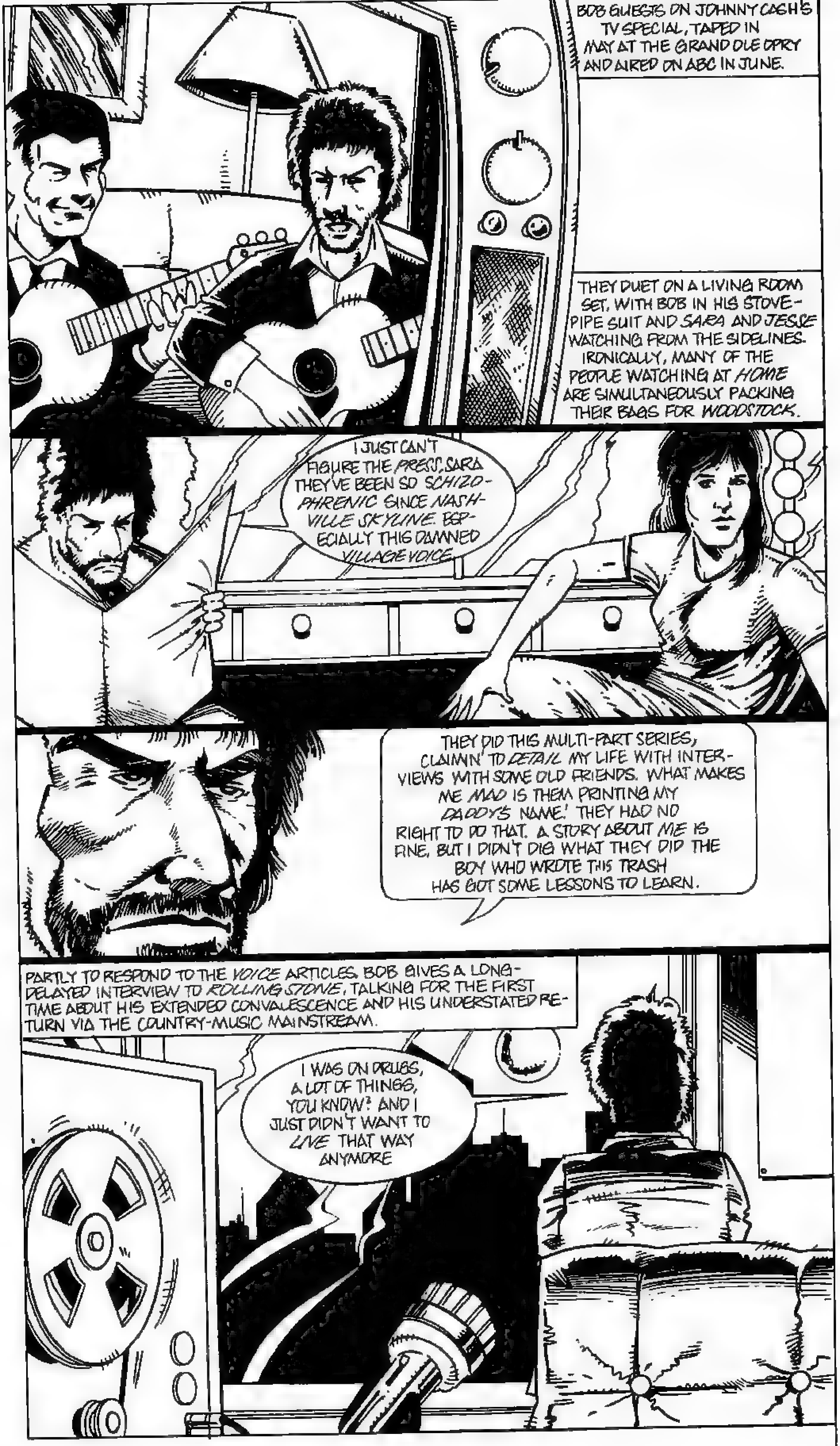
SUMMER: HENDRIX'S ACID-SOAKED VERSION OF "ALL ALONG THE WATCH-TOWER" IS A HIT SINGLE, AND *BOBBY KENNEDY* IS KILLED BY AN ARAB FANATIC NAMED *SIRHAN SIRHAN.*

CHRONOLOGUE

1968, FALL: DYLAN IS ASKED TO DO A SONG FOR THE *MIDNIGHT COWBOY* FILM. HE COMPLETES "LAY LADY LAY" TOO LATE, BUT ADDS IT TO HIS OWN LP.

MASS RIOTS AND POLICE BRUTALITY (CAPTURED IN LIVING, BLEEDING COLOR ON TELEVISION) AT NY'S COLUMBIA UNIVERSITY AND THE CHICAGO DEMOCRATIC CONVENTION.

WINTER: *THE HOLLIES* PLAN AN ALL-DYLAN LP, PROMPTING *GRAHAM NASH* TO QUIT. HE'D GO ON TO FORM *CROSBY, STILLS AND NASH* (AND SOMETIMES *YOUNG*).



CHRONOLOGUE

1969, JULY: BOB SHOWS UP AT A *BAND* CONCERT IN ILLINOIS TO GIVE AN IMPROMPTU (AND UNPAID) PERFORMANCE.

FALL: THE FILM *EASY RIDER* FEATURES "IT'S ALRIGHT, MA (I'M ONLY BLEEDING)" ON THE SOUNDTRACK. BOB MAKES IT CLEAR TO THE PROMOTERS OF *WOODSTOCK* THAT, COME THE DAY OF THE FESTIVAL IN HIS VIRTUAL BACKYARD, HE AIN'T GONNA PLAY ON YASGUR'S FARM.

CHRONOLOGUE

1969, LATE SUMMER: 725 MILLION TV VIEWERS WATCH *NEIL A. ARMSTRONG* BECOME THE FIRST MAN TO STEP FOOT ON THE *MOON.*

THE WOODSTOCK CONCERT/TRIBAL GATHERING ECLIPSES EVERY OTHER NEWSWORTHY EVENT IN THE WORLD (SEE ROCK 'N' ROLL #46 FOR THE *GRATEFUL DEAD'S* VIEW). RUMORS OF A *DYLAN* SET ARE FALSE.

CHRONOLOGUE

1969, NOVEMBER: "TONIGHT I'LL BE STAYING HERE WITH YOU" IS THE NEWEST SINGLE, FROM *NASHVILLE SKYLINE*, BUT IT PEAKS AT #50.

IT'S THE BEGINNING OF A LONG LEAN PERIOD FOR DYLAN, AT LEAST *HIT*-WISE. *CREATIVELY*, HE REMAINS UNDAUNTED, THOUGH SOME MIGHT *ARGUE* THAT OPINION.

CHRONOLOGUE

1969, WINTER: SAMUEL DYLAN IS BORN, THEN BOB BEGINS WORK ON A NEW DOUBLE LP.

1970, SUMMER: DYLAN VISITS ISRAEL. HE'LL BECOME BRIEFLY LINKED TO THE *JEWISH DEFENSE LEAGUE*, BUT HE SHRUGS OFF THE ALLIANCE SAYING "I'M A JEW. IT TOUCHES MY POETRY, MY LIFE, IN WAYS I CAN'T DESCRIBE. WHY SHOULD I DECLARE SOMETHING SO OBVIOUS?"

CHRONOLOGUE

1970, JUNE: THE PRESIDENTIAL CANDIDATES SPEND AN ESTIMATED 50 MILLION DOLLARS BLITZING THE MEDIA WITH POLITICAL ADS.

JULY: *SELF PORTRAIT* IS AT US #4/ UK #1, THOUGH THE SINGLE FOR "WIGWAM" (MOSTLY INSTRUMENTAL) DOESN'T QUITE MAKE THE AMERICAN TOP 40. FUNNY HOW WELL THE ALBUM SELLS, DESPITE WIDESPREAD HOSTILE REVIEWS.

CHRONOLOGUE

1970, AUTUMN: ON THE HEELS OF *SELF PORTRAIT*, DYLAN RETURNS TO NASHVILLE TO BEGIN WORK ON A NEW ALBUM.

OCTOBER: *NEW MORNING* IS RUSH-RELEASED TO SURPRISINGLY WORSHIPFUL ACCOLADES, HITTING #7 US/ #1 UK.

NOVEMBER: HIS IMPRESSIONISTIC NOVEL *TARANTULA* IS FINALLY PUBLISHED, CREATING MORE TYPICAL CONFUSION AND SPECULATION.

CHRONOLOGUE

1971, ***FEBRUARY:*** THE ABORTED ABC FILM *EAT THE DOCUMENT* (FROM THE '66 TOUR) IS SHOWN AT THE ACADEMY OF MUSIC IN NEW YORK.

MARCH: LEON RUSSELL SITS IN ON PIANO FOR THE RECORDING OF "WHEN I PAINT MY MASTERPIECE" AND "WATCHING THE RIVER FLOW." THE LATTER, WHEN RELEASED AS A LATE-SUMMER SINGLE, DOESN'T QUITE MAKE THE US TOP 40.

CHRONOLOGUE

1972, JANUARY: BOB DYLAN'S *GREATEST HITS VOLUME 2* IS IN THE TOP 15, IN BOTH ENGLAND AND AMERICA.

JULY: BOB IS PHOTOGRAPHED AT MICK JAGGER'S 29TH BIRTHDAY PARTY WITH *ZSA ZSA GABOR* (AH, TO BE A FLY ON *THAT* WALL!).

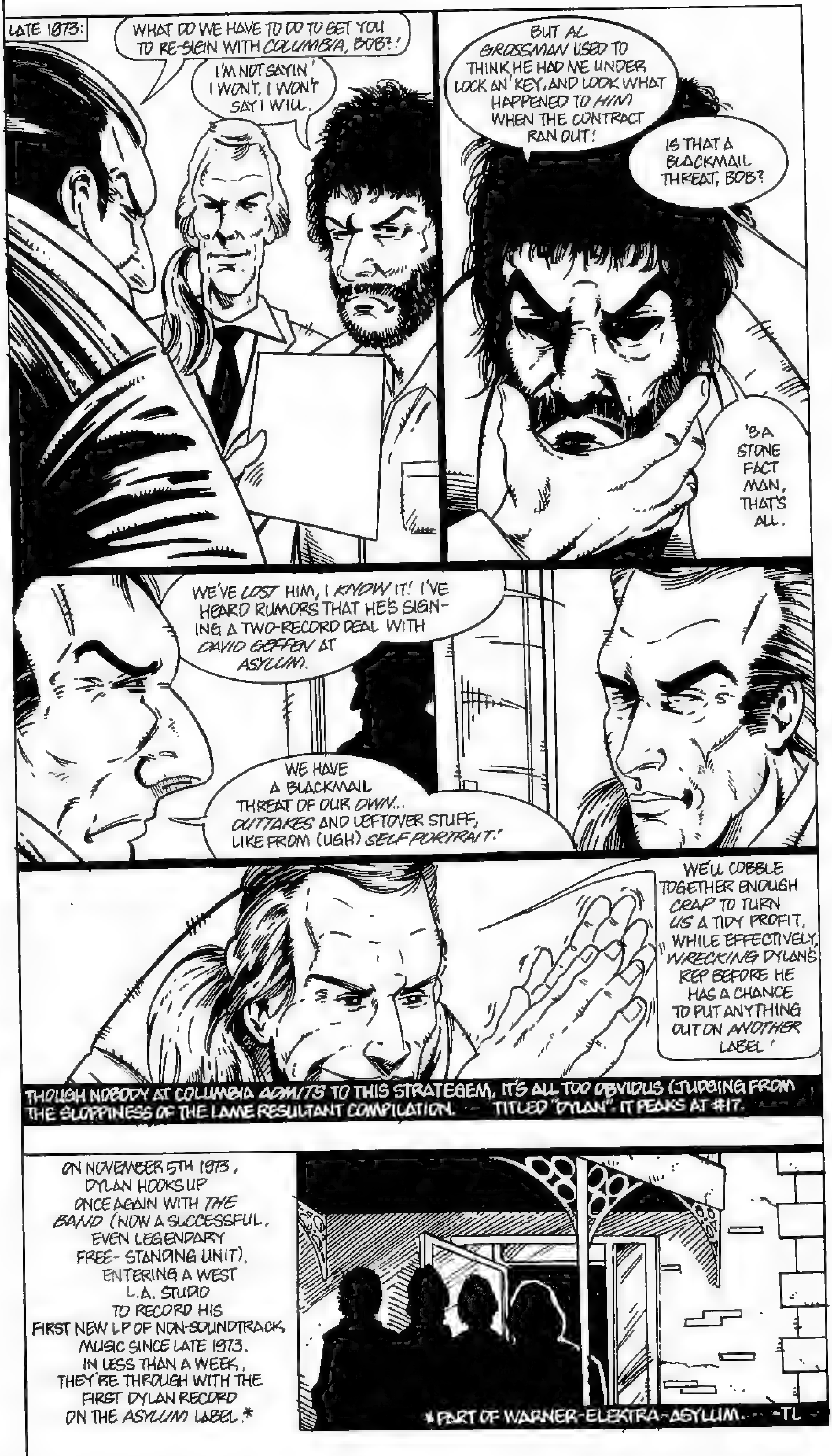
FALL: NIXON IS RE-ELECTED BY A LANDSLIDE. MEANWHILE, DYLAN RELEASES A "PROTEST SONG" CALLED "*GEORGE JACKSON*", ABOUT A BLACK MILITANT WHO'D BEEN SHOT DURING A SAN QUENTIN PRISON BRAWL.

CHRONOLOGUE

1972, FALL: TENTATIVE PLANS TO HAVE *SLY STONE* PRODUCE THE NEW DYLAN ALBUM FALL THROUGH.

BOB IS WRITING SONGS FOR THE SOUNDTRACK OF *PAT GARRETT AND BILLY THE KID*.

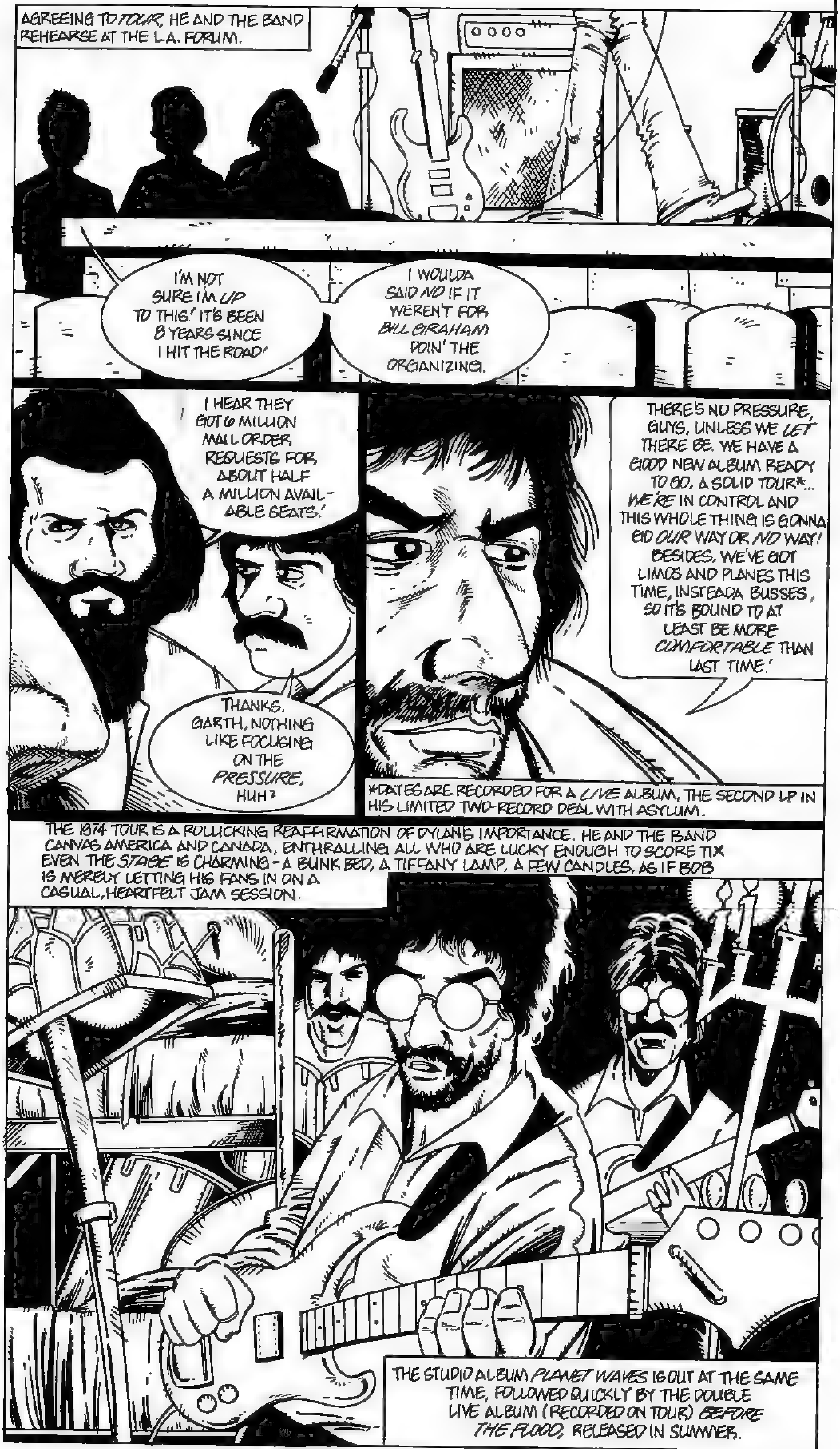
HE ALSO FINDS TIME TO PLAY ON THE *DOUG SAHM AND BAND* ALBUM, AMONG OTHER OCCASIONAL GUEST SHOTS.



CHRONOLOGUE

1973, SEPTEMBER: THE *PAT GARRETT* SOUNDTRACK HITS THE AMERICAN AND ENGLISH TOP 40. BOB SEVERS ALL TIES TO THE FILM WHEN HE'S DENIED THE CHANCE TO SIT IN ON THE CUTTING.

OCTOBER: FROM THAT ALBUM, "KNOCKIN' ON HEAVEN'S DOOR" BECOMES HIS BIGGEST HIT SINGLE IN SOME TIME (AND FUTURE G'N'R GUNPOWDER), US #12/UK #14.



CHRONOLOGUE

1973, FALL: AN IMPENDING MULTI-CITY TOUR (ABOUT 40 SHOWS) BY *BOB DYLAN* AND *THE BAND* IS ANNOUNCED, DUE TO START IN CHICAGO ON JANUARY 3RD.

DECEMBER: AS BOB SANG, "SOME OF THEM ROB YOU WITH A SIX GUN, SOME WITH A FOUNTAIN PEN." THE SINGLE FOR "A FOOL SUCH AS I" FALTERS.

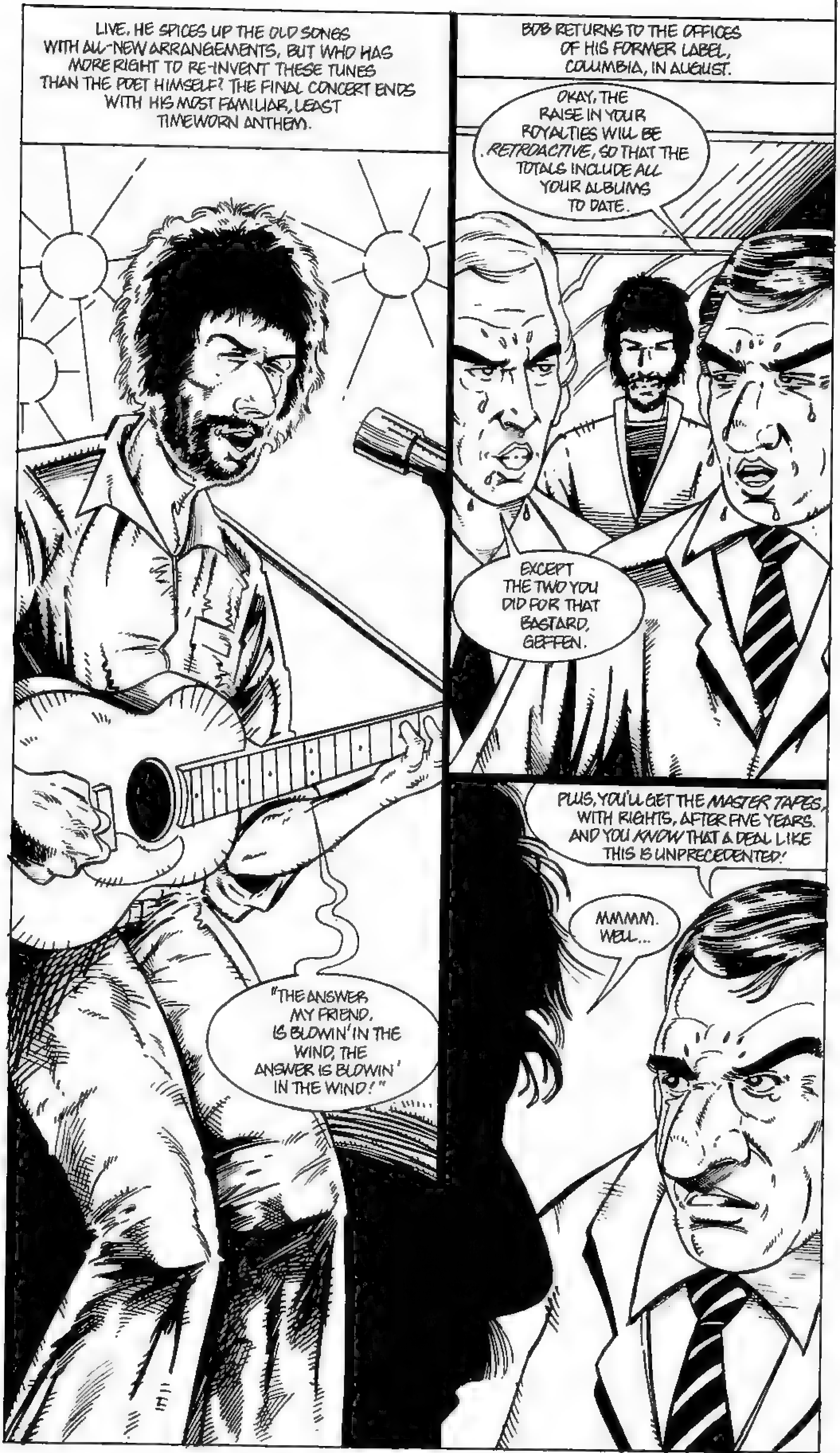
AND COLUMBIA DRAWS BLOOD WITH THEIR HODGEPODGE OUT-TAKE LP, *DYLAN* (US #17)

CHRONOLOGUE

1974, FEBRUARY: THE *PLANET WAVES* ALBUM IS #1 IN AMERICA, #7 IN ENGLAND.

MARCH: A SINGLE FOR "ON A NIGHT LIKE THIS" DOESN'T QUITE CRACK THE US TOP 40.

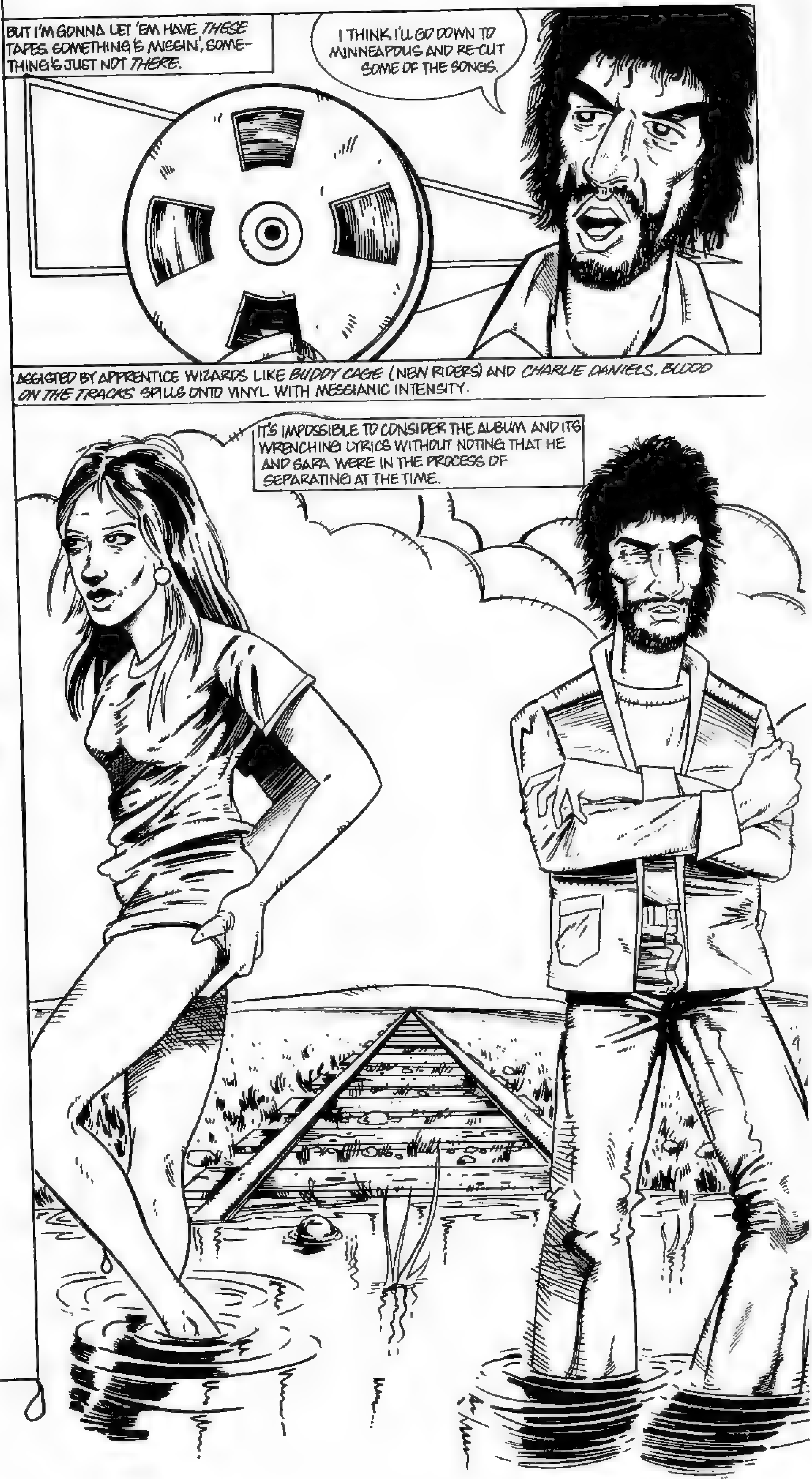
JULY: *BEFORE THE FLOOD* (WITH AN ENTIRE SIDE DEVOTED TO *THE BAND*-SOLO) IS US #3/UK #8.



CHRONOLOGUE

1974, AUGUST: A LIVE SINGLE, "MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE)", OFTEN USED AS A CONCERT SET-OPENER, PEAKS AT US #66.

WITH THE RELEASE OF THE STUDIO AND LIVE ALBUM, DYLAN'S ASYLUM CONTRACT IS UP.



CHRONOLOGUE

1974, LATE SUMMER: NIXON IS DESPERATELY TRYING TO FOCUS THE NATION'S ATTENTION AWAY FROM THE *WATERGATE* SCANDAL.

AUGUST 8TH: THE PRESIDENT ANNOUNCES HIS RESIGNATION, EFFECTIVE AT NOON THE FOLLOWING DAY.

CHRONOLOGUE

1974, DECEMBER: BOB IS BACKSTAGE FOR GEORGE HARRISON'S CONCERT AT TORONTO'S MAPLE LEAF GARDENS, BUT HE CAN'T BE COAXED INTO PERFORMING.

1975, SPRING: *BLOOD ON THE TRACKS* IS RELEASED, HITTING US #1/ UK #4.

APRIL: THE SINGLE FOR "TANGLED UP IN BLUE" IS #31 IN AMERICA.

CHRONOLOGUE

1975, SUMMER: THE COUNTRY-ROCK GENRE WHICH BOB HELPED TO FOUND IS IN FULL SWING, WITH #1 HITS IN THAT VEIN BEING TENDERED BY *BJ THOMAS*, *JOHN DENVER* AND *AMERICA*.

ROBBIE ROBERTSON HELPS TO REMIX THE TAPES MADE BY DYLAN AND THE BAND AT *BIG PINK* (DURING BOB'S WOODSTOCK CONVALE-SCENCE).

CHRONOLOGUE

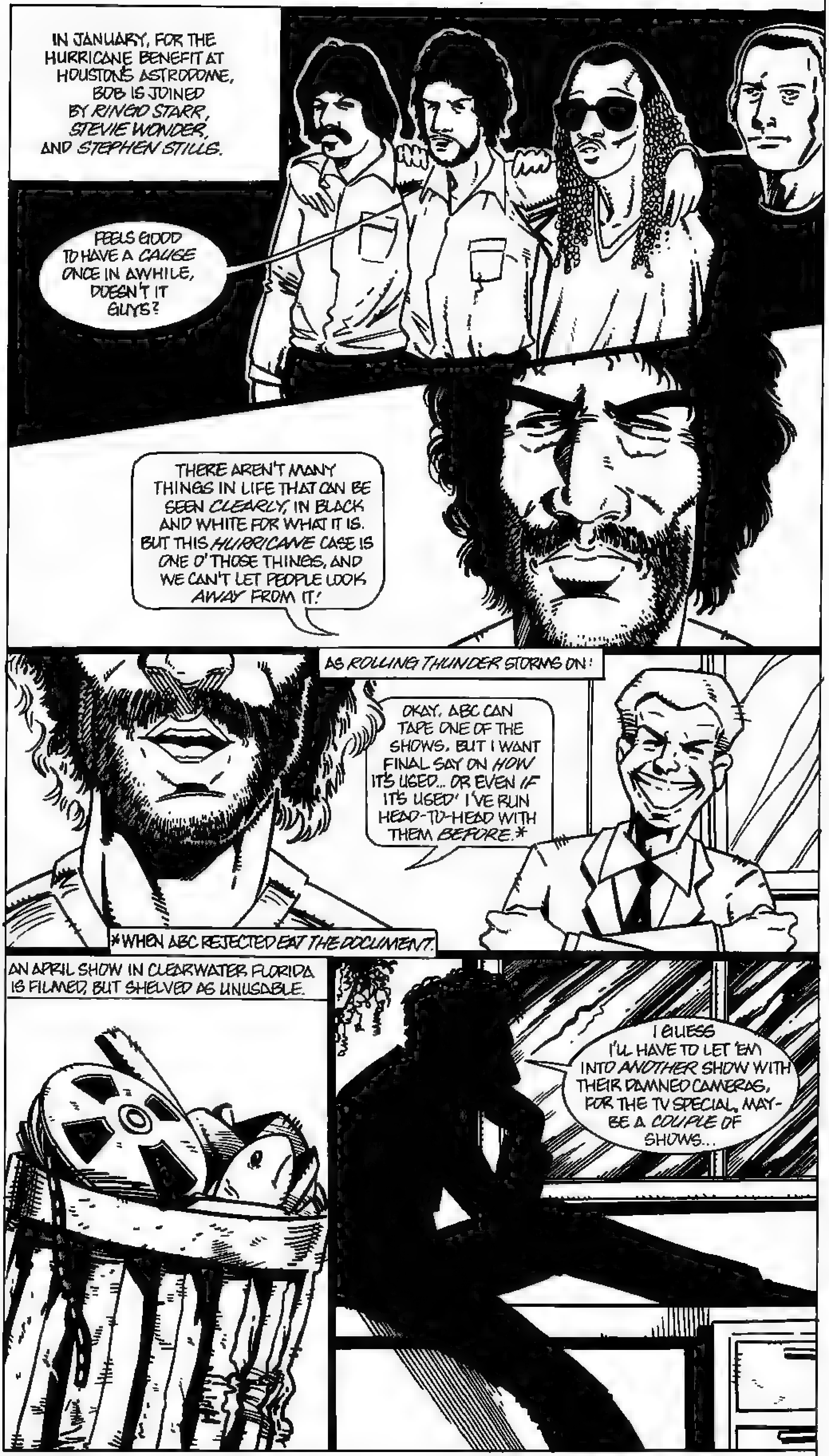
1975, AUGUST: *THE BASEMENT TAPES* ARE EAGERLY DEVOURED BY DYLANOLIGISTS, FANS OF *THE BAND* AND NEARLY EVERYONE ELSE WHO HAPPENS ACROSS THE EXCELLENT DOUBLE LP. IT SCORES AT US #7/UK #8.

FALL: BOB IS WRITING NEW SONGS FOR HIS UPCOMING *DESIRE* LP.

CHRONOLOGUE

1975, OCTOBER: THE NEW DYLAN HOLY ROLLER REVIVAL TOUR BEGINS IN PLYMOUTH MASSA-CHUSSETTES, WITH LITTLE ADVANCE PUBLICITY AND HOOPALA.

DECEMBER: THE ROAD CIRCUS (NOW ENGORGED BY HEAVY MEDIA COVERAGE AND EVEN HEAVIER GUEST STARS) ROLLS INTO MADISON SQUARE GARDEN FOR A *"HURRICANE" CARTER BENEFIT SHOW.*



CHRONOLOGUE

1976, FEBRUARY: THE *DESIRE* LP SPENDS 5 WEEKS AT #1 IN AMERICA (HIS FIRST PLATINUM SELLER). A SINGLE FOR "HURRICANE" IS US #33/UK #43.

APRIL: ANOTHER SINGLE, "MOZAMBIQUE", PEAKS AT US #54 AS *THE ROLLING THUNDER REVUE* RE-RUNS ACROSS AMERICA ON A SECOND LEG.

...IF IT ALL COMES OUT DECENT, I MIGHT JUST BE ABLE TO GET A *LIVE ALBUM* OUT OF ALL THIS HASSLE!
MORE ON *THOSE* PLANS NEXT MONTH IN PART THREE OF OUR EPIC SAGA, *"HARD RAIN A' COMIN'"*!

Coming Next Month

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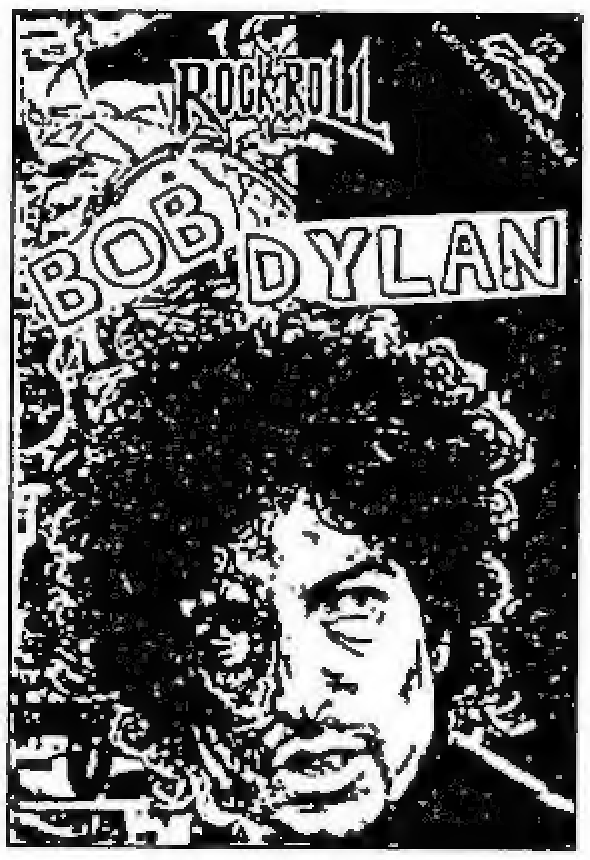

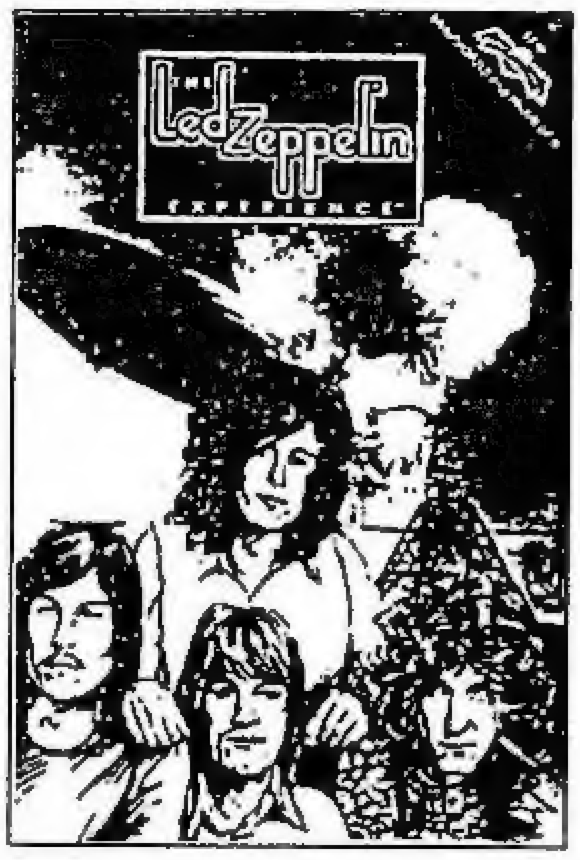

ROCK N' ROLL COMICS #52
BOB DYLAN (3 of 3)
By Jay Allen Sanford
Art by Blackwell

Fast friends with rocker Tom Petty, Dylan's floundering career is rejuvenated by fresh creative vigor and an eclectic change of pace. From making movies to collaborating with new-found partners Petty, George Harrison and Roy Orbison, to recording steely new hard-biting albums of his own, the 60's throw-back greets the 90's with an air of resurrection!.

HARD ROCK COMICS #7
RED HOT CHILI PEPPERS
By Spike Steffenhagen
Art by Marshall Ross

One of the few bands to command a following from both punk and metal rockers! Their latest album, *Blood Sugar Sex Magik* has gone platinum and continues to climb the charts, propelled by a red hot single, "Under the Bridge." This issue also includes a hilarious satire by *Stickboy's* Dennis Worden, and a mini-bio of east coast hard-core band Prong.

THE LED ZEPPELIN EXPERIENCE #2
By Spike Steffenhagen
Art by Scott Pentzer

The bizarre and intense behind-the-scenes drama of this legendary band continues to unfold in the 5-part series, as we journey through the heyday which defined Led Zeppelin as the world's most decadent band. This issue, as the band's first two albums hit the charts, all the non-stop insanity of world touring ensues!

THE ELVIS PRESLEY EXPERIENCE #2
By Herb Shapiro
& Patrick McCray
Art by Aaron Sowd

The King's most spectacular 10 months. It's 1956 and an obscure singing truck driver becomes a national obsession. This issue follows Elvis through his first major recordings to his phenomenal personal appearances, and from the start of his movie career to the making of his second multi-million selling album.

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(TODD from inside front cover)

of Todd Loren is to be mourned. His work, however, will continue, and his company will improve and grow according to his wishes.

As a writer, Todd's skill was improving in galactic measure, and it pains me to realize that his creative output is stilled as well as his unique abilities as the most fearless publisher in a timid, self-censoring industry. I maintain that his *Beatles Experience* series (whose historical perspective and overview resulted in schools using it as a teacher's aid) is among the finest true-life comics ever published. I'd certainly rank it in the same stratosphere as Jackson's *true-life*, Truman's *Wilderness Saga* and the slice-of-life vignettes of Harvey Pekar. Sadly, many would deny Todd the credit he deserves, simply because his subjects were all too alive and kicking and sometimes ready to drag him into court for doing the same thing that any conscientious, honest and thorough biographer would do: telling the whole, un-shy and unbiased truth. I cite Todd as one of my foremost inspirations and one of the major innovators in the field. He proved that comics don't have to remain a predominantly fictional genre.

A guest appearance by Todd Loren in *Rock N' Roll Comics 39*, "The Fall of the New Kids."

Todd Loren 1960 - 1992

(continued from inside front cover)

virtually every taboo set up by his father. (Contrary to what many people may think, William M. Gaines was *not* a self-made man. If it had not been for his father working his entire life in publishing, Gaines would not have become a publisher. In fact, he wasn't overly interested in doing it. He wanted to be a teacher. But at his mother's insistence Gaines, who knew next to nothing about publishing, took over the reins at EC.) Max Gaines, as one might guess from the titles of his books, was a conservative type, short on patience and quick to criticize. He often told his son Bill, "You'll never amount to anything." According to *The Mad World of William M. Gaines*, a biography written by Gaines' employee at *Mad*, Frank Jacobs, his father once kicked him in the seat of his pants in front of the other employees for taking a late lunch. His career as stockboy at his father's company was not successful. It was perhaps this treatment which prompted Gaines to rebel once his father's company was handed to him. Within three year, he introduced titles which to this day are considered the best comics ever published: *Wierd Science, Tales from the Crypt, Wierd Fantasy, Frontline Combat, Crime SuspenStories* and, eventually, *Mad*.

While Gaines did participate in meetings to decide story ideas he was primarily a businessman. His main strength lay in finding talent and getting things done. He assembled a brilliant "bullpen" of artists and writers and molded them into the well-oiled machine that EC became. The horror comics were so popular EC soon became the #1 comicbook company in the land. In 1954 more Americans were buying comicbooks than ever before. The superhero age of the 40's had given way to the horror age of the 50's. Everyone was reading EC's horror comics. Including one Dr. Freiderick Wertham. Dr. Wertham wrote a book called *Seduction of the Innocent*, which essentially accused comicbooks of being responsible for a generation of juvenile delinquency. Postwar parents, eager to find a scapegoat to blame for their lack of parenting ability, were quick to jump on the bandwagon. Gaines' competitors, among them Atlas (now known as Marvel) and DC, delighted in seeing Gaines under this pressure. Instead of banding together to fight the impending censorship of comics, they reveled in the idea that their biggest competitor, this new-comer who had taken the industry by storm in a short period of time, would soon by vanquished. (It's very similar to the type of treatment we recieved when challenged by New Kids On The Block, in a similar case. Sure, Gaines was being accused of inciting juvenile delinquency and we were being accused of depriving a large corporation of profits, the bottom line is still free speech.) So Gaines voluntarily went before a Senate subcommittee hearing and single-handedly fought for the rights of comics. But he couldn't do it alone. Nobody else in the industry was willing to help him. Meanwhile, the hysteria reached a fever pitch. Distributors would not distribute the books, wholesalers would not put them on the newsstands, and retailers would not sell them. The comicbook industry formed the comics code, a Pravdaesque self-censorship committee which essentially made the sales of horror comics illegal. The code denied distribution to any publication which did not conform to it's puritanical decree.

After the dust settled all that was left of the comicbook industry in America was Archie, Superman and Bugs Bunny. And comicbooks now had a stigma which they would never shake, to this day, a stigma of being a genre for the illiterate, uneducated, and socially retarded. Of course, in other countries where this censorship did not occur (France, Japan), comicbooks went on to become a respected form of art and communication.

How did the article in *Time* magazine deal with the above? "Gaines soon stopped publishing the spook stuff and staked his fortune on *Mad*." They also did not mention the fact that Mad was changed to a magazine (the first 23 issues were a full color comicbook) specifically in order to escape the jurisdiction of the comics code. *Mad* was eventually bought by Time Warner. So, next time you read a story in a corporate-owned publication, remember they only tell you what they want you to know.

Peace.

REVOLUTIONARY COMICS INC.™

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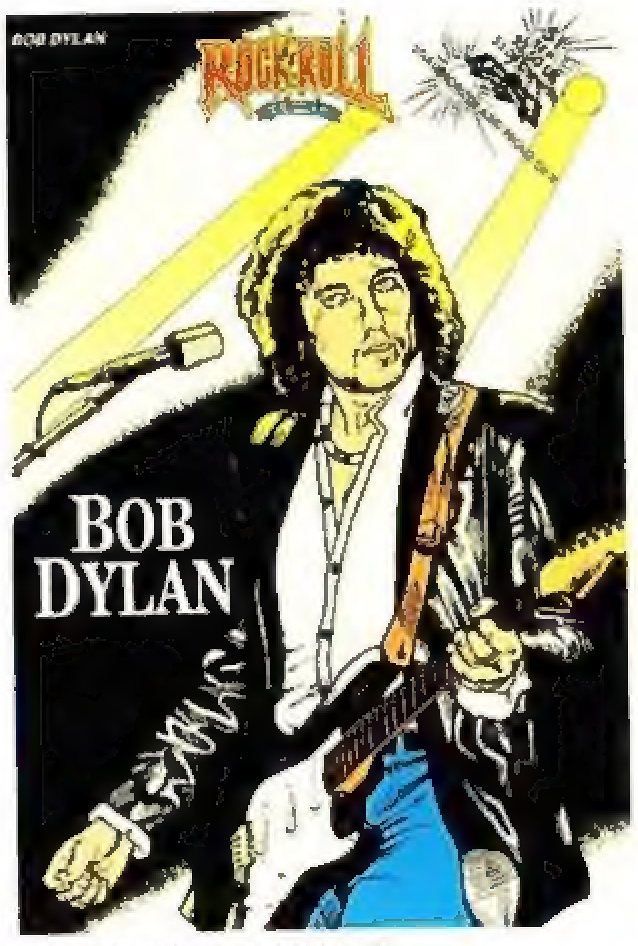
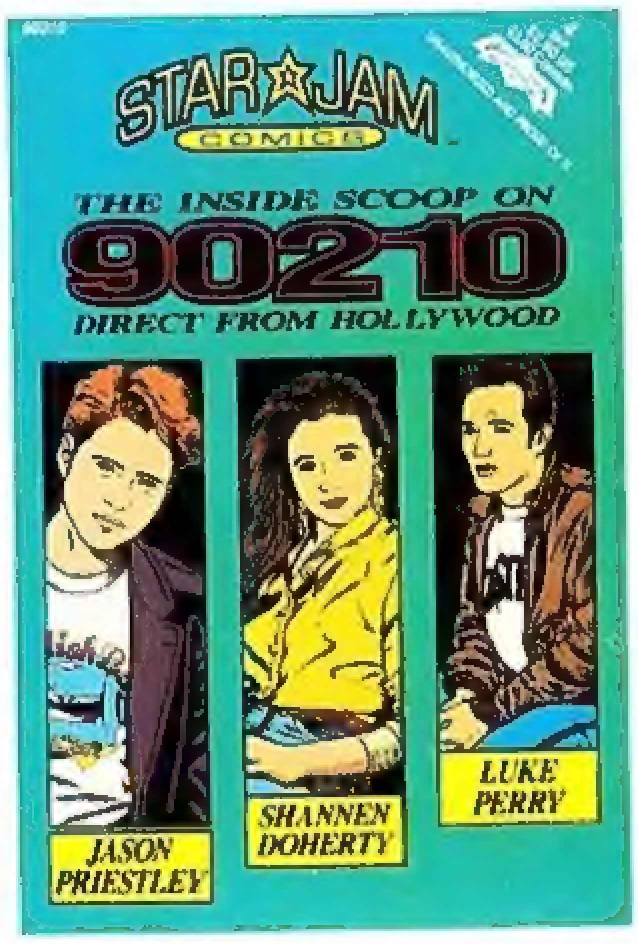
COMICS RE-DEFINED!

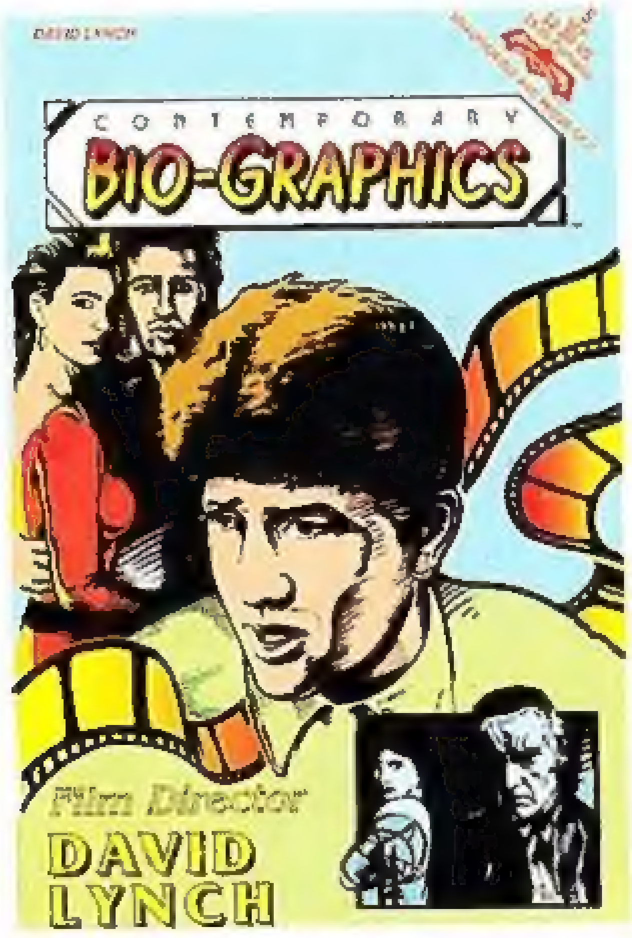
HARD ROCK COMICS 6
Def Leppard - Their last album was one of the top sellers of all time! Here's the story of the band that keeps coming back, despite repeated tragedy. Steffenhagen/Pentzer



ROCK N' ROLL COMICS 51
Bob Dylan (2 of 3) - The reclusive folk rocker wrestles with being a living legend amidst the rubble of America's youth revolution, disco lust and the birth of the "Me Generation." Sanford/Blackwell

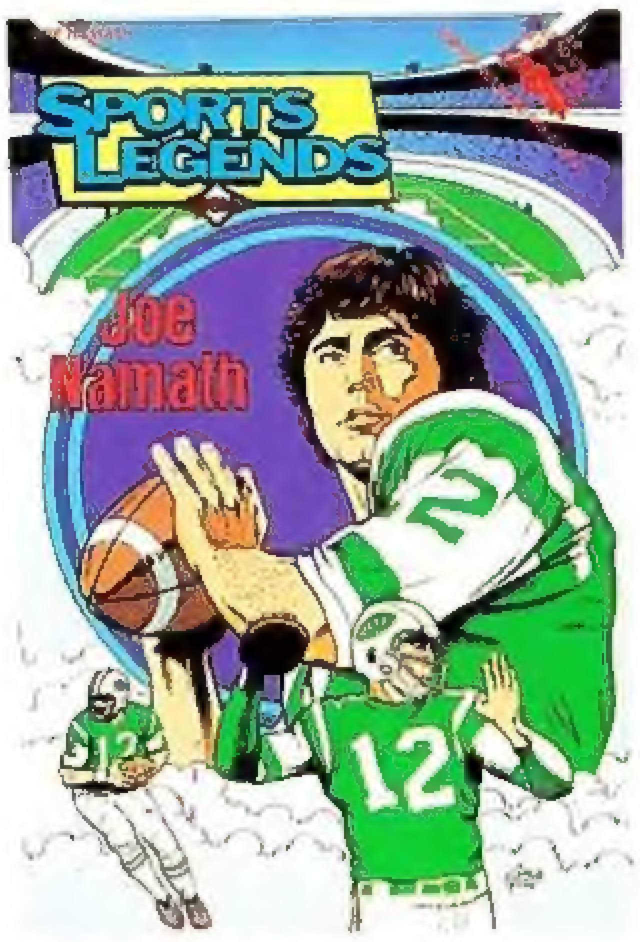


STAR JAM COMICS 4
Called "a veritable comic book *16 Magazine*," this issue features more facts and pix of all the faves from *Beverly Hills 90210*! Sanford/Paradise

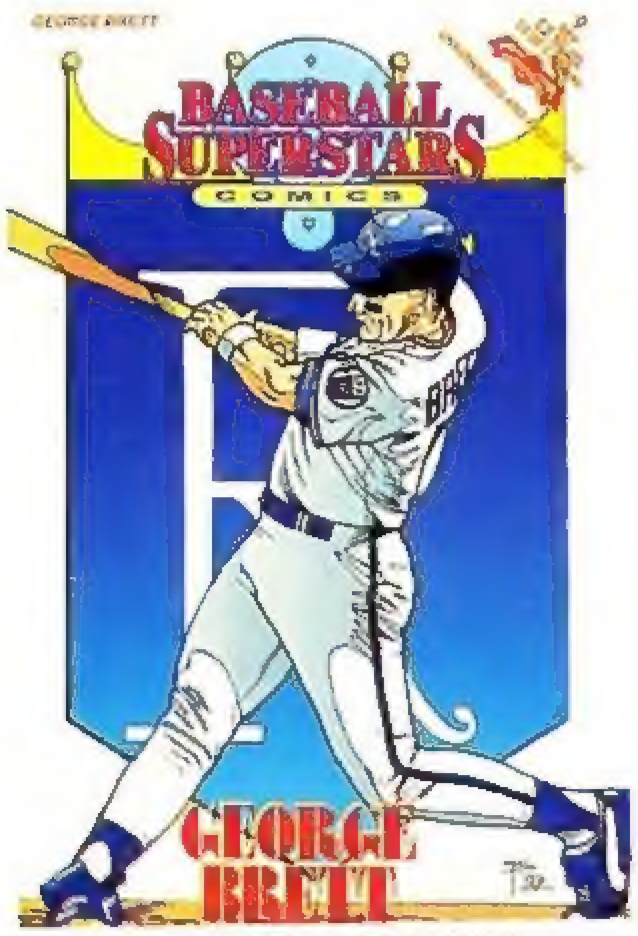


CONTEMPORARY BIO-GRAPHICS 5
David Lynch - Film director Lynch, best known for the ill-fated television series Twin Peaks, proves to be as colorfully quirky as his work. de Bourbon/Landgraf

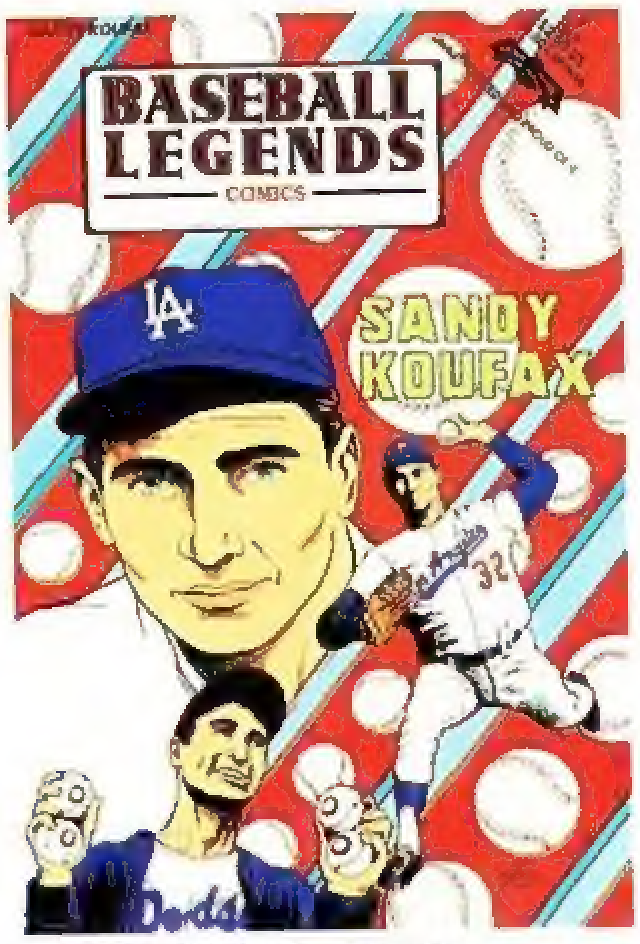
LED ZEPPELIN EXPERIENCE 2
Part 2 of 5. This issue: The first two albums hit the charts and all the non-stop insanity of a global tour ensues earning them the moniker, Word's Most Decadent band! Steffenhagen/Pentzer



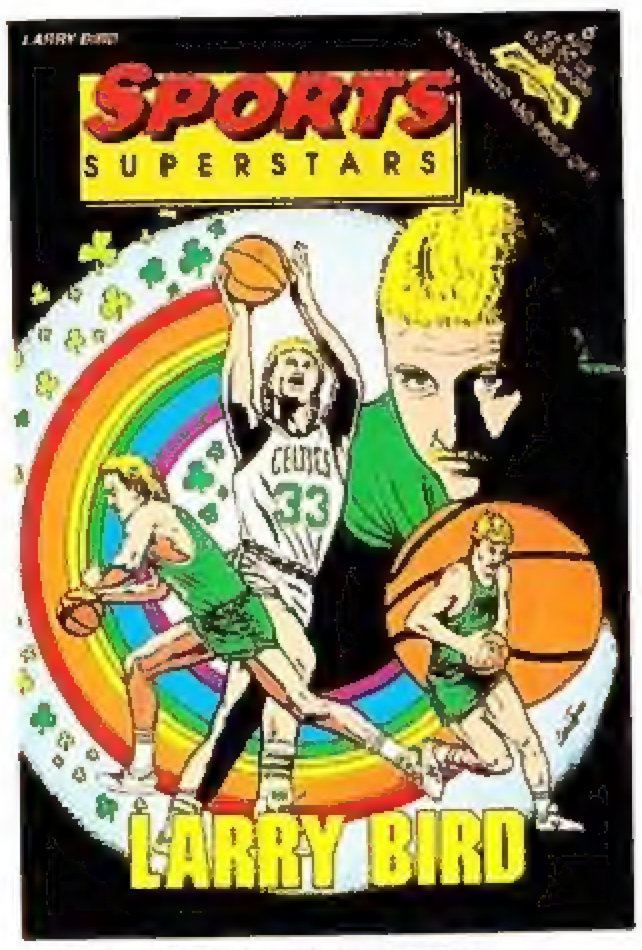
SPORTS LEGENDS 1
Joe Namath - New title honoring the past greats of football to basketball, boxing to hockey. No. 1 features the man most likely best remembered as "the guy who wore pantyhose on TV!" Birth/Bercassio



BASEBALL SUPERSTARS COMICS 9
George Brett - From his rocky start to daring Ted Williams' 1941 .406 batting mark, Brett is the consummate team player, awarded a life-time contract for his remarkable skills. Parrish/McWeeney



BASEBALL LEGENDS COMICS 7
Sandy Koufax - The awesome pitching force of the L.A. Dodgers packs a Hall of Fame career into the final six of his 12 years playing pro, to become the youngest player ever inducted. de Bourbon/McMahon



SPORTS SUPERSTARS COMICS 6
Larry Bird - Slow and unexceptional, Bird's infectious ability to out think the opposition and deliver the middle-plays transform the Celtics individual players into an awesome winning team. Hess-Seymour/Ayers

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